

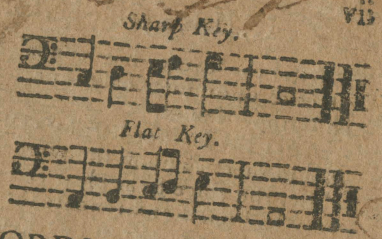




Handwritten: B P R O P P

[96-047]

A Key Note is the last Note in the Bass, and is always on the letter next above or next below the place of the Mi: If above, it is a Sharp Key: If below, it is a Flat Key.



VII

CONCORDS AND DISCORDS.

A Table of all the Intervals, contained in an Octave, both Concords, and Discords, with the number of Semitones, in each Interval.

Number of Semitones	Names of the Intervals,	
12	Octave, or 8th.	A perfect Concord.
11	Major Seventh,	} Discords.
10	Minor Seventh.	
9	Major Sixth,	} Imperfect Concords.
8	Minor Sixth.	
7	Major Fifth,	A perfect Concord.
6	Minor Fifth,	A very imperfect Concord.
5	Major Fourth.	A Discord.
4	Minor Fourth.	} Imperfect Concords.
3	Major Third.	
2	Minor Third,	} Discords.
1	Major Second.	
0	Minor Second,	The most perfect Concord.
	Unison,	



RULES *for* SINGING *with* EASE and PROPRIETY.

After the learner has committed to memory the foregoing Rules, he should next practice upon some easy tune. Great care should be taken to give each Note its true and proper sound.

After the learner has, by calling the Notes, got the true sounds of the tune, he next should practice upon the words, remembering to speak them plain and distinct.

Let the voice be as clear as possible, and avoid singing through the nose, which is a very bad habit and renders the Music disagreeable.

Great care ought to be taken when singing, to have every motion easy.

High notes should be sounded soft, but not faint, and low notes full, but not harsh.

Let the music glide easy with the words, paying particular regard to the time and accent.

A concise movement of the hand is an ornament to the singing of songs; as well as Church-Music, and ought to be practiced; for music, without time is scarcely harmonious.

Gamut for the Tyles.

[96-047]

Beginning on the low keys

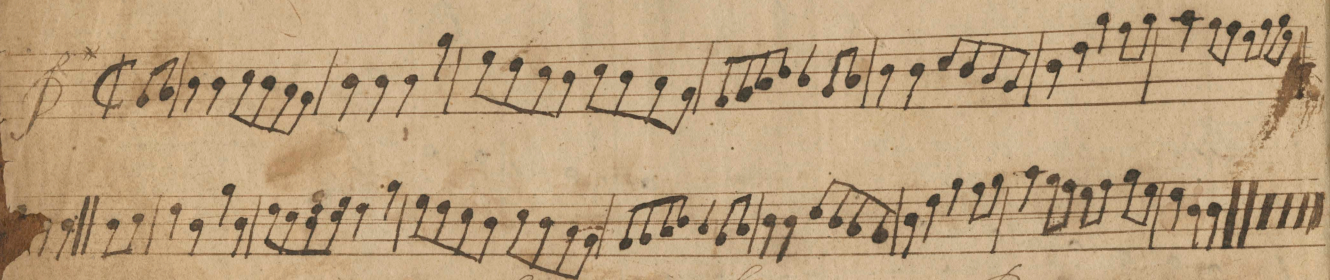


D E F G A B C D E F G A B C D E F G A B

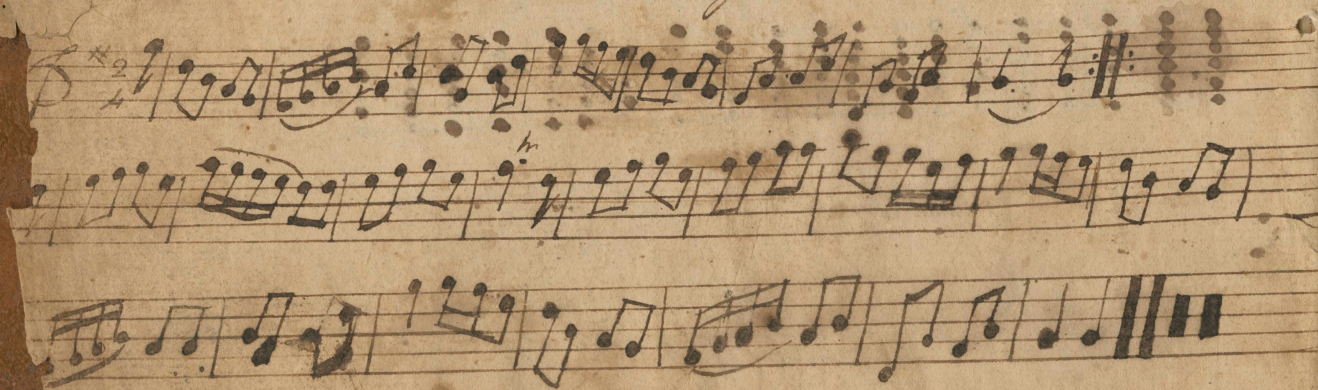


J. B. Joh

White Cockades



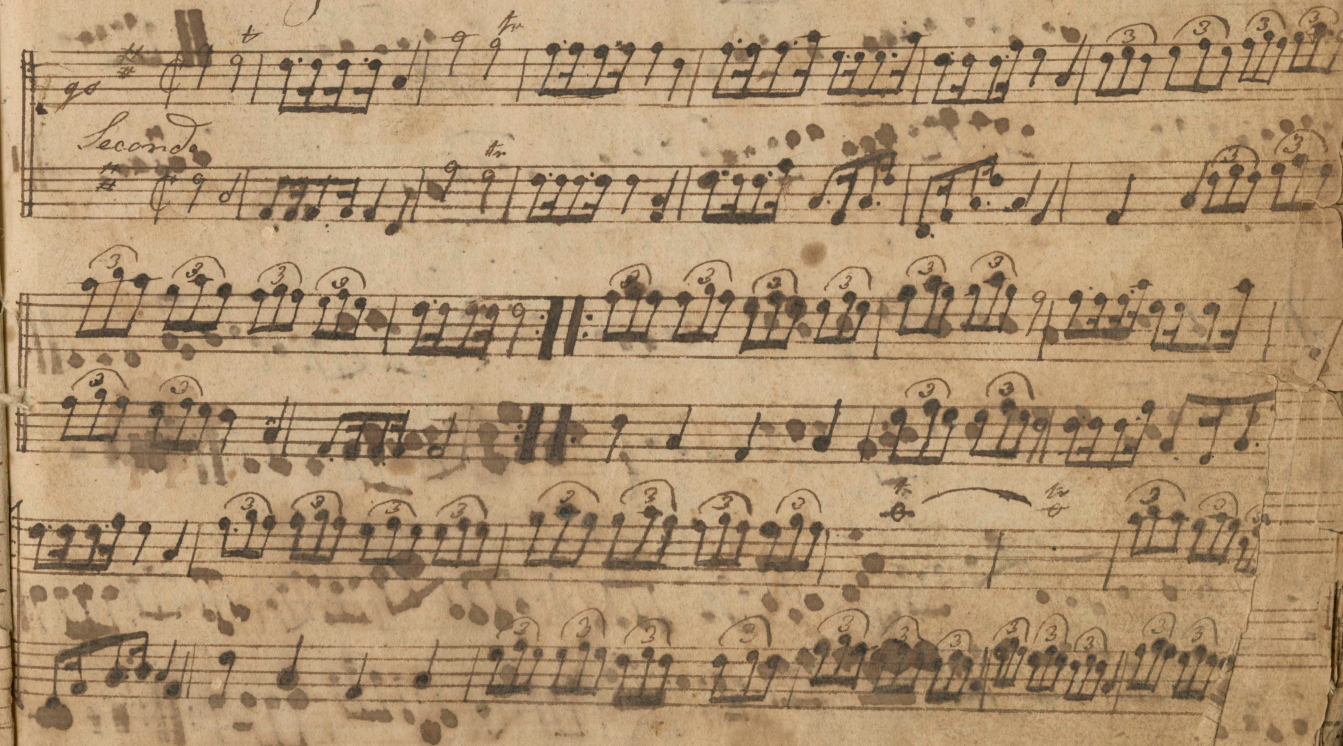
Lads & Lasses of Bunkerhill



Primo

Granos March

Handwritten musical score for "Granos March". The score is written on six staves, with the first two staves labeled "Primo" and "Secondo". The music is in 3/4 time, indicated by the "9" (for 3) and the quarter note. The key signature is one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *tr.* (trill) and *9* (for 3). The score is heavily decorated with slurs and fingerings (e.g., 1, 2, 3). The paper is aged and stained, and the manuscript is bound in a dark brown leather cover.



4 Chain Cotillion.



Casane. A French Cotillion.



45
Dorcestshire's Dorsetshire's March.

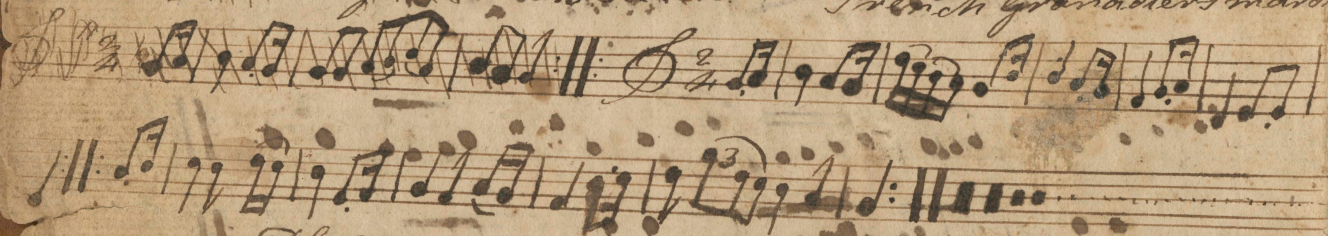


Ross Castle.



French Grenadiers march.

French Grenadiers march.



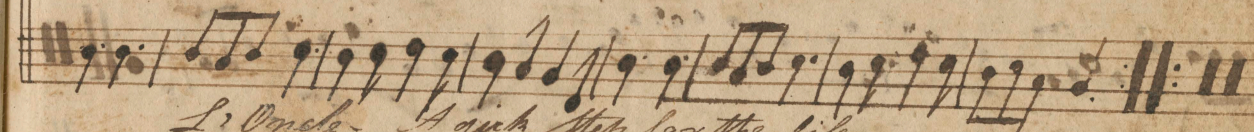
Hebrian Grenadiers march.



Pretty Cupid.



45
Marionette's Cotillion



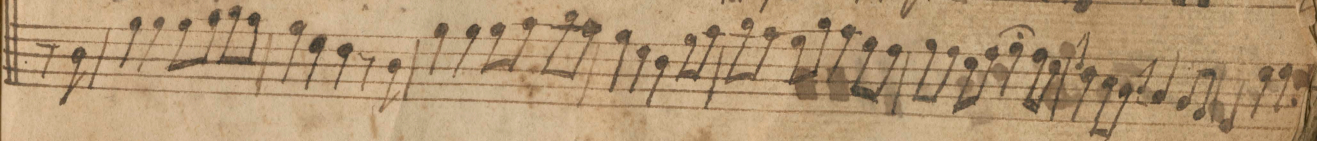
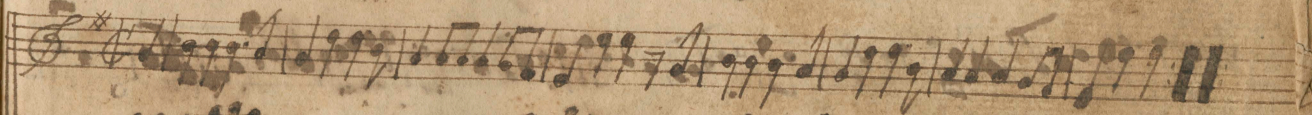
L. Onkel - A quick step for the wife



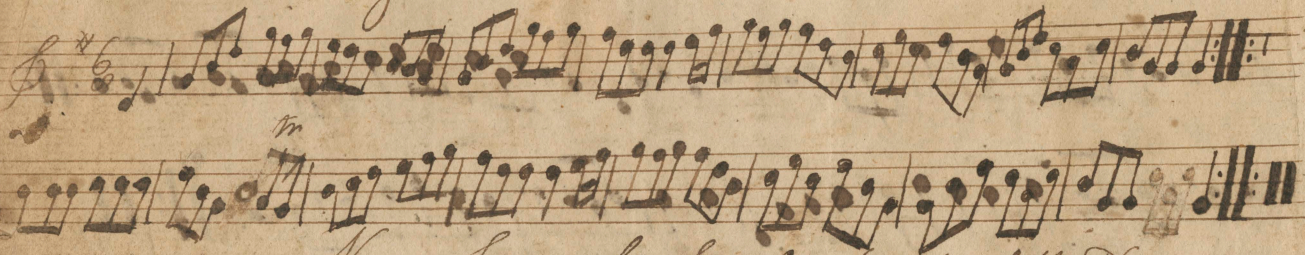
The Devonshire House - for the wife



A Soldier is the Lad for me.



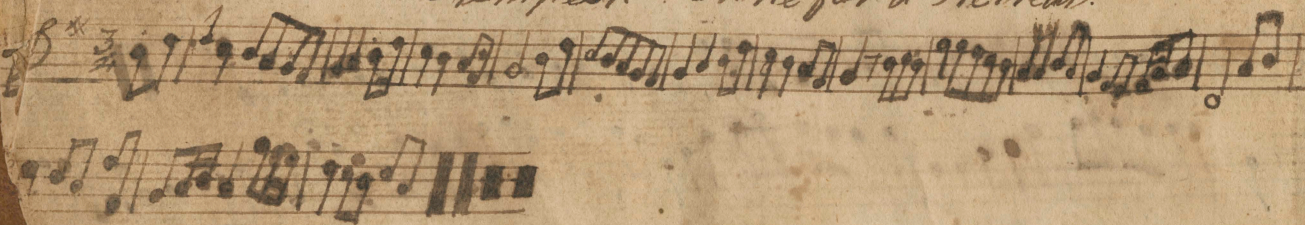
1. 8
Lady Whack.



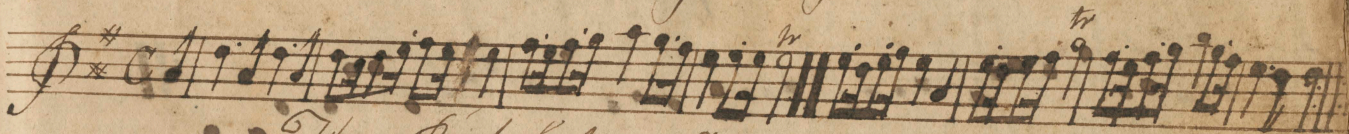
New Langlee Lee, Or Banks of the Dee.



The tempest. Tune for a Relicant.



45
The Marquis of Granbys March.



The Red Joke. A quick step

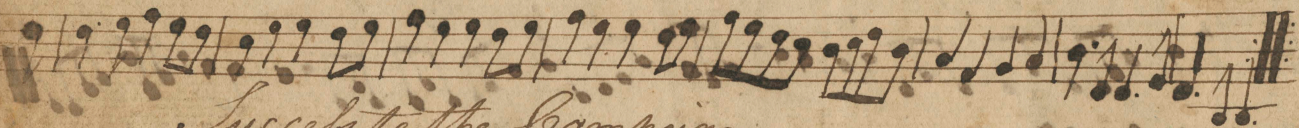
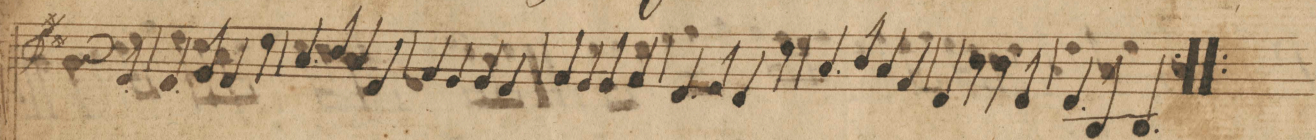


The white Joke.



2.
10

Revenge for the fife



Success to the Campaign.



Success to the Campaign.



45
The Boyne Water.

10.



Money point.



The Bathon Cotillion.



12
The Rogues March.



The Innocent Maid.



The Soldiers joy.



The Black Noddy



The Houtboy



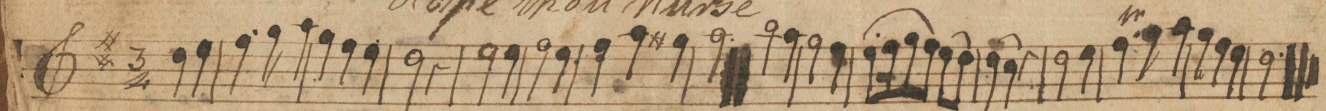
The Black Joke



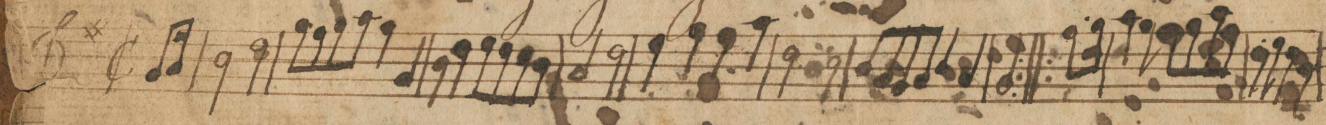
God save the King



Hope thou nurse



King George's March



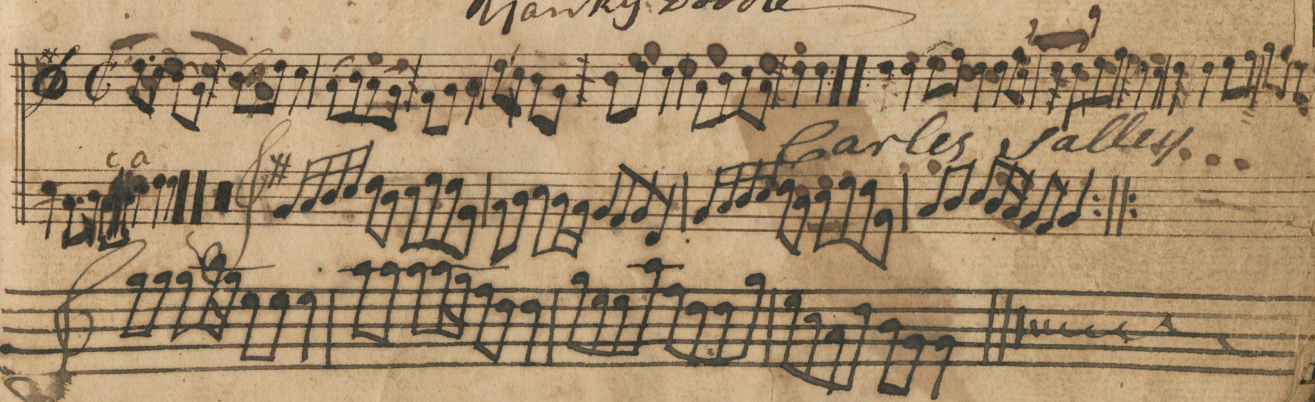
Pioneers March



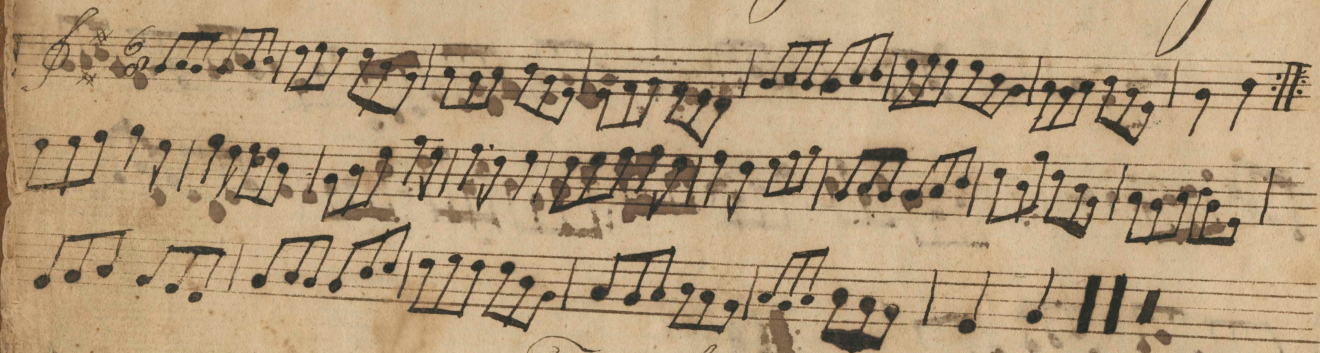
Fishers Hornpipe. for the fife.



Wanky Doodle



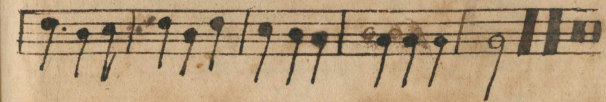
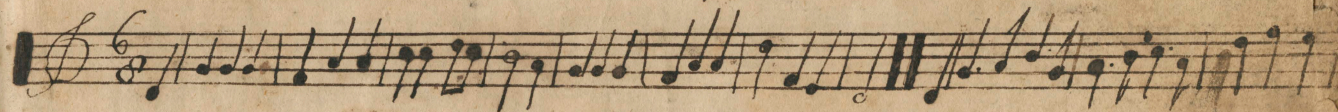
10
St. Patricks day in the morning.



Fineha.



La Caramagnole.

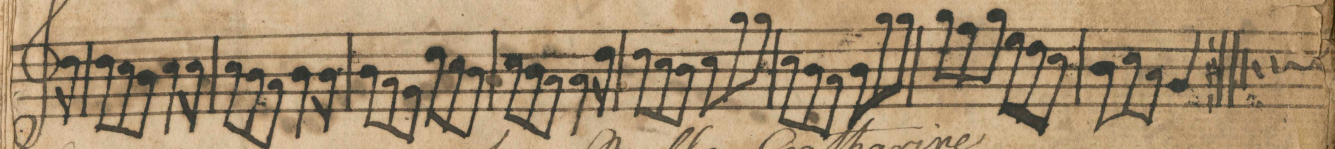
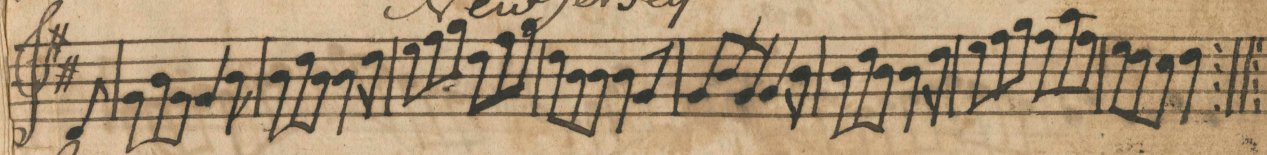




||

Chorus

Babette Bathurst

Rickety Ride*New Jersey**La Belle Catharine*

Grants Jigg

Handwritten musical notation for the first system of "Grants Jigg". The notation is on a five-line staff with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of a series of eighth and sixteenth notes, forming a continuous melody. The system ends with a double bar line and a repeat sign.

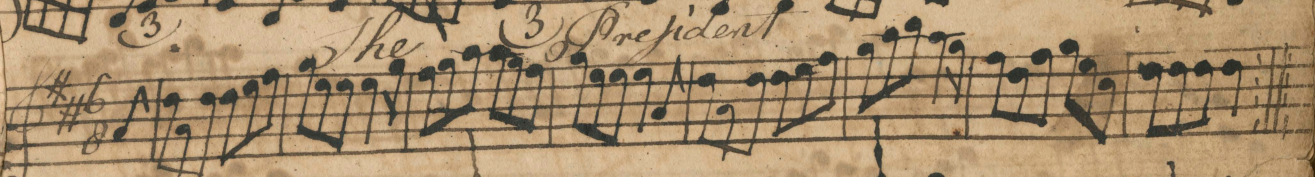
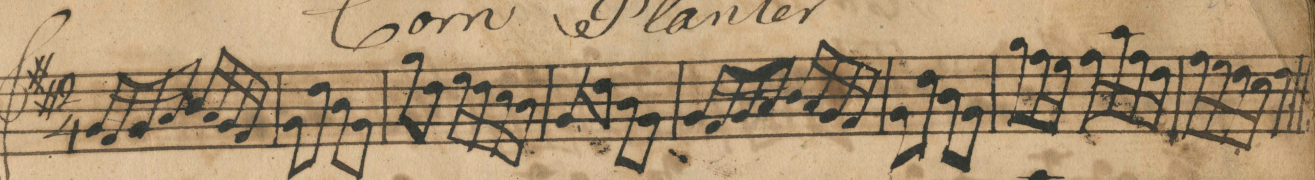
Widow Dixon

Handwritten musical notation for the second system of "Widow Dixon". The notation is on a five-line staff with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of a series of eighth and sixteenth notes, forming a continuous melody. The system ends with a double bar line and a repeat sign.

The Devils Hobby Horse

Handwritten musical notation for the third system of "The Devils Hobby Horse". The notation is on a five-line staff with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of a series of eighth and sixteenth notes, forming a continuous melody. The system ends with a double bar line and a repeat sign.

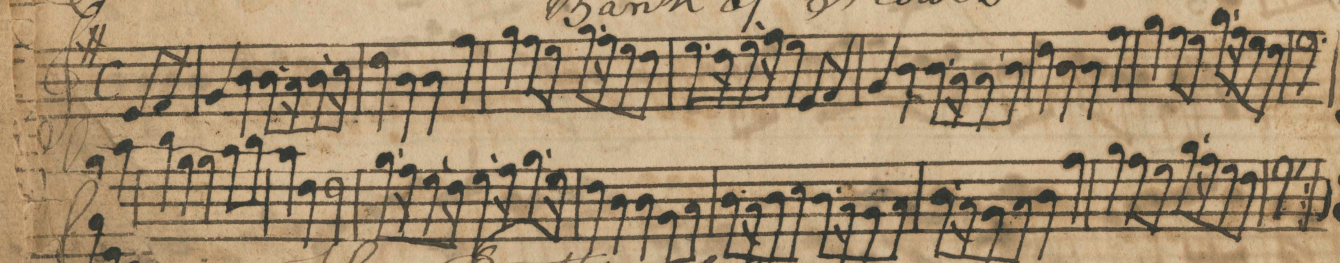
45
Corn Planter



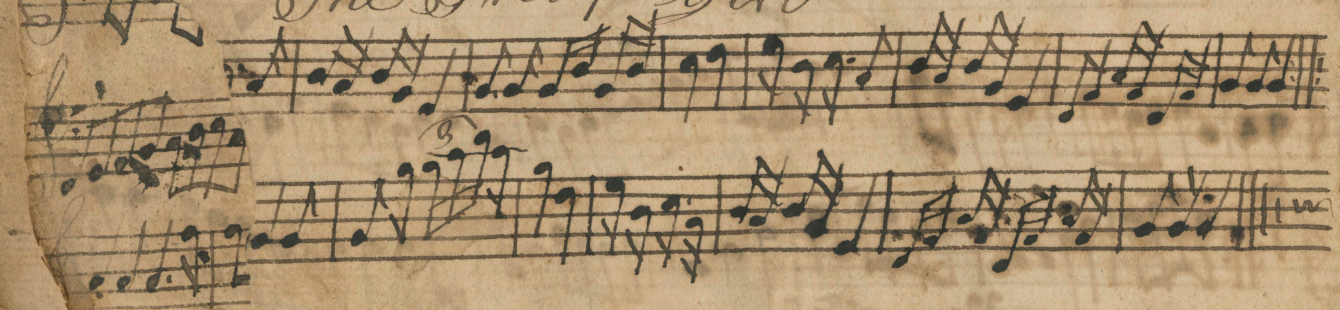
Hollow Drum



Bank of Flowers

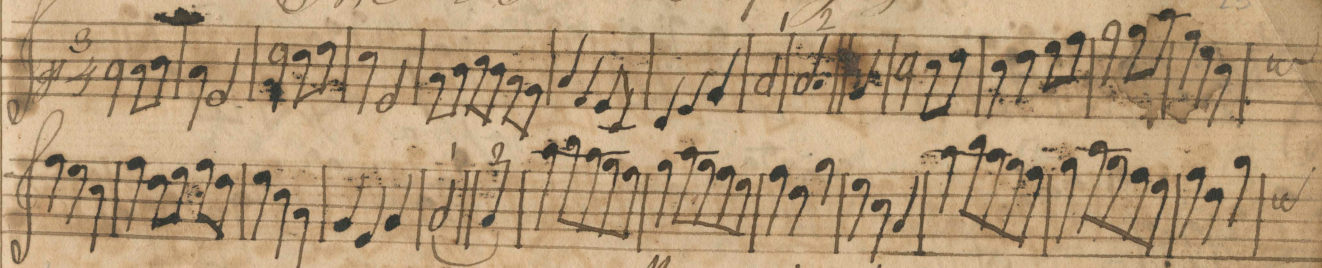


The Pretty Girl



The Humours of Glyn

23

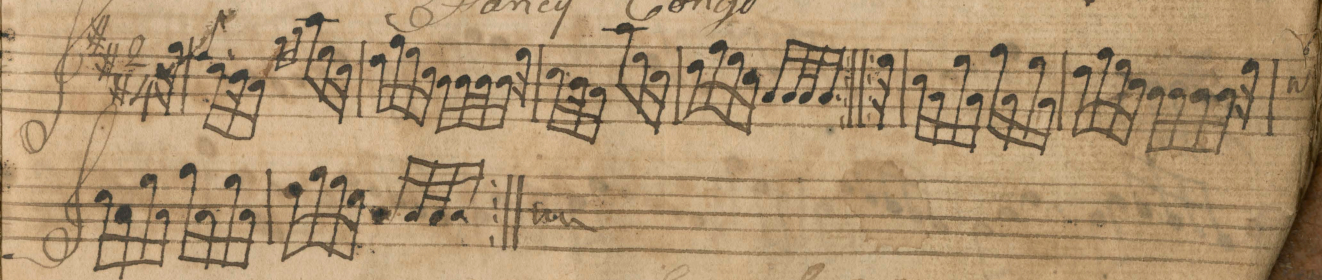


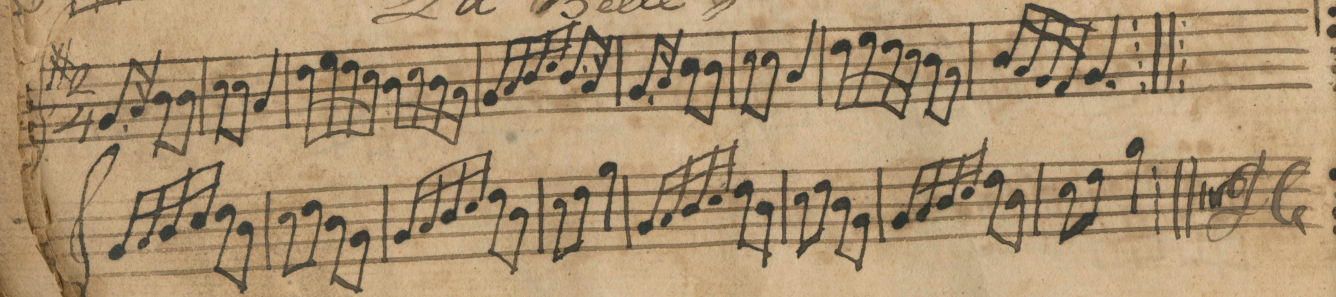
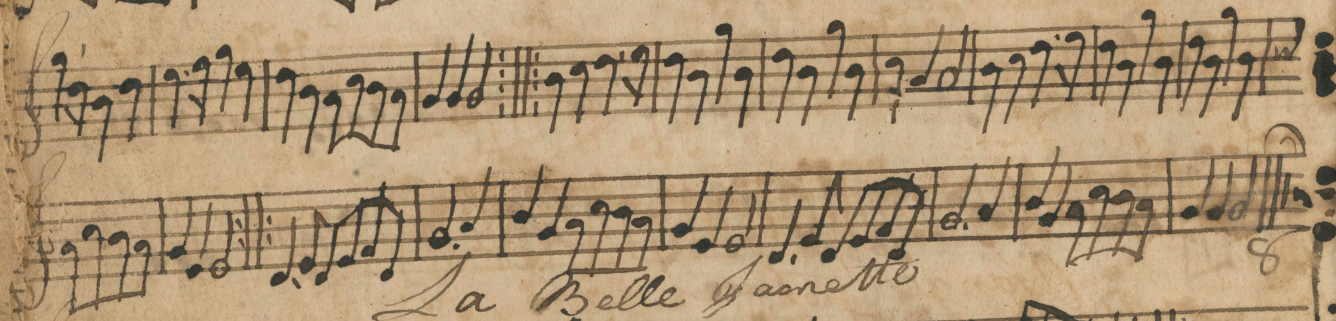
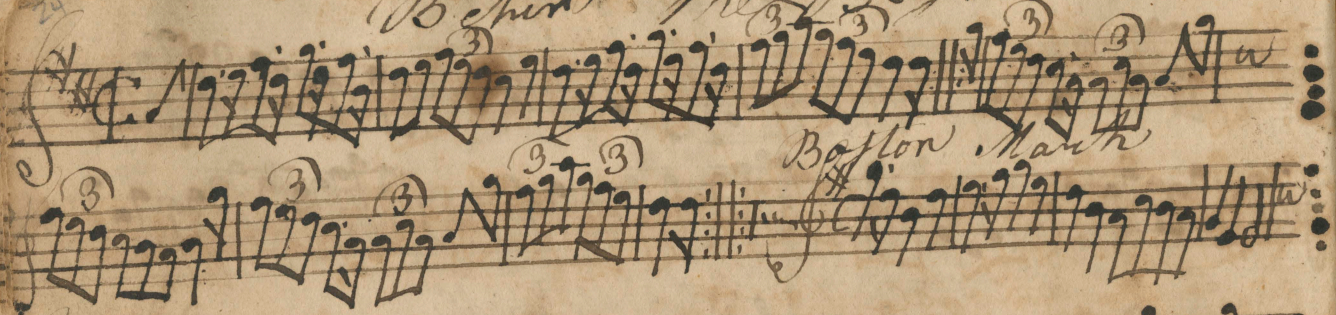
Marchioness

20



Fancy Congo



Begin the Bush

Scotts Mifers Hornpipe



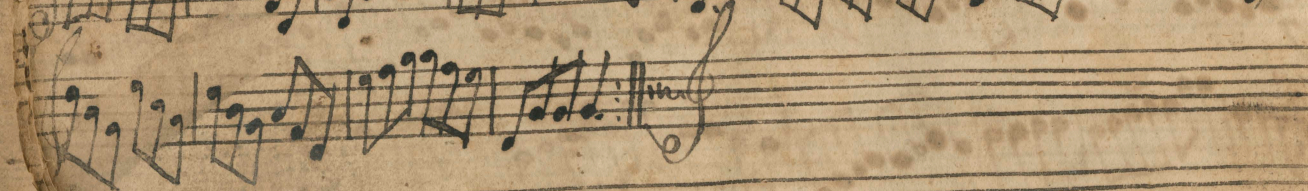
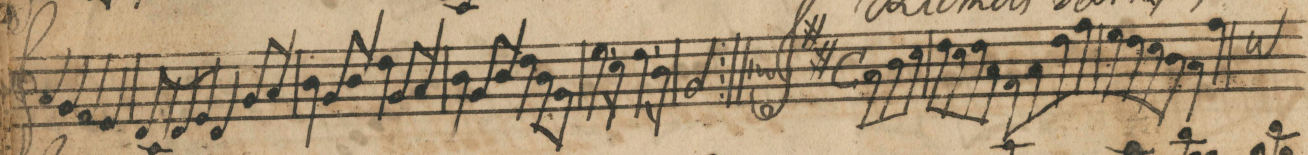
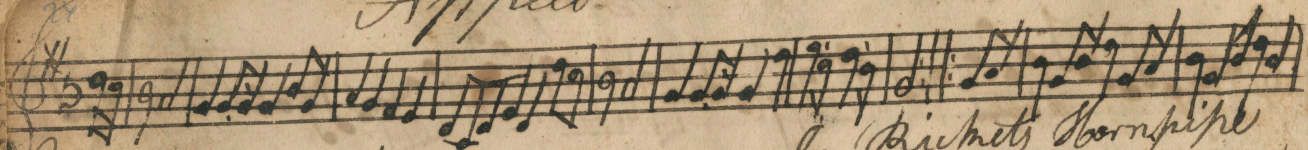
Love for Ever



Orange Tree



Appello



Richards Hornpipe

Midnight Mamble

18
28
A Scale of all the Natural Notes.

D E F G A B C D E F G A B C D E F G A



A scale of flats & sharps.



Shakes to the natural Notes.

29




N. B. This mark signifies that your finger must be on the hole after you shake and this to be kept of.

Shakes to the flats & sharps.



Of Graces. on the flute

The principal ornament or grace in the music is the trill commonly called a shake, marked thus  over the note. The shake or trill is made from the note or half note above the note to be shook, so that if you would shake D you must sound E first which prepares for the shake, & then shake the finger quick & evenly on the first hole concluding with it on, but the preparation and shake is to be done at the same breath; all other notes that are shook, except this D, have a finger bellish commonly called a double bellish, but improperly, which is performed by sounding the note above the shake & concluding on the note shook.



If E is to be shook where F is sharp, blow the F and in
the same breath put down the finger on the 5.th hole
& shake with the finger on the 2.th hole, hole, touch the
sixth hole, & conclude with the note shook as in the
example; therefore if F that the notes imply above
and below the note to be shook must be touched to
complete this shake, otherwise it will be but an
imperfect one. To make a shake on E, when F is natural
first blow F and in the same breath rise up the finger
on the 6.th hole & shake with the finger on the 5.th
hole concluding with it down. To shake F sharp
with the finger on the 4.th hole concluding
with it down. To shake G shake with your finger
on the third hole concluding with it down. To shake
A shake with your finger on the 2.nd hole.
To shake B shake with your finger on the

52

first hole concluding with the finger down for each.
To shake C natural blow the middle D & shake the
finger on the 2.th hole concluding with it off.

To shake C sharp blow the middle D & shake with
the finger on the 2.^d & 3.^d holes together concluding
with them off. C & G & B in alt are shook in the same
manner with those below only with a stronger blow
to each note C natural in alt the shake of it being very
disagreeable to the ear is for that reason never sh.

To shake C sharp in alt sound and shake with
with the finger on the 2.th hole concluding
with it down.

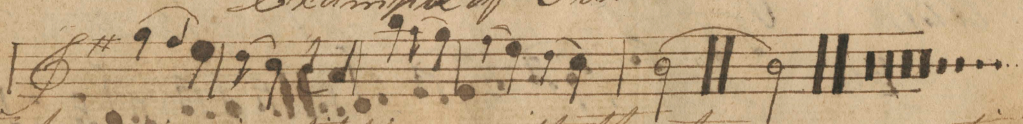
All notes that are shook the notes immediately
above and below the to be touched and to be concluded
on the note shook the lowest D excepted then be
no note lower than itself. also notes, that shake

1234 A slur ~ is placed over the heads of such notes as are to be played in a breath.

A pause ~ signifies that all the performers in a concert stop short a moment in order to join again with the greater effect, and is often set over the finish note of a song or Lesson.

A Slide is a tipping with the tongue, anticipated by one note above that on which it is made and is never practised but in descending a third thus little notes are recovered in the time But are used to grace, or sweeten the principal note.

Example of Slides



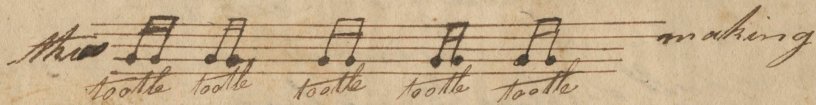
A port de voix, is a tipping with the tongue, anticipated by one note below or one note above that on which it is made, & blown all more as long as the note to which it belongs.

et port de voix.  35


The method of double tonguing.


The double tonguing is to that importance to a performer on the German Flute, that no man can be a finished player without it. It gives life & vigor, awakens the attention of the hearers in the Singspiel, & renders all difficult passages in the music easy. It is attended with such an amazing articulated execution, as surpasses all our imagination; the relation of the tongue against the back of the mouth pronouncing the words, too-tle, too-tle, too-tle to your self, which done for a few minutes, try to do the same with the top piece of your flute articulated the above too-tle &c several times running as fast as you can,

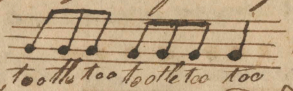
28 embouchure, making the reaction as distinct as you can
& clear the action, which when attained to then add the other
pieces to your flute, putting your finger on the holes, taking
care that your tongue and fingers go together, which is the
chief difficulty.
you are to observe the first, before for the double tonguing
that the word *tooth* expresses two ~~separate~~ notes



The tongue move as soon as possible, observing as the same
time an exact and ~~even~~ strict distance from one note to
another striking each note as distinct from one another
as if they were struck with a hammer, which is all that is
wanting, when you are perfect in the articulation of the above
notes to play any *allegro* where the notes run in even numbers
as 2, 4, 8, 12 &c. But least you should find your self at a loss

in the ~~example~~ expression of the last one in the said Lesson,
as it differs greatly from the rest. I thought proper to mention
it here, tho it is hardly the purport of the second Lesson.
you must observe three notes before you come to the
minim, in the above mentioned Bar, which is to be
expressed by the action reaction & action of the tongue
thus  this passage frequently occurs pieces of music
tho' different notes, but must be punctually observed.

The method of articulating & expressing the notes
in the second Lesson, where they run in odd numbers
and go by three and three the word two must be added
to word too as above thus  and the ~~three~~ ^{three} ~~four~~
equal you must rest little on every ^{third} note when the
word too falls, as the example of the three notes in the first
Lesson shews, with notes you will also find in the third
bar of the second Lesson;

We have but one observation more to make which we hope will complete the pupil in the knowledge of the double tongue, which is that in the second bar in the 2^d lesson you will see said said quaver & a crotchet, which must be expressed thus  the above notes must be used in all jiggs, whenever they are intended to be played in the time of one, be they crotchets or fermiquavers. Some authors have distinguished those by a figure of 3 over them but as this method is much disused at present, we must direct our pupils when at a loss how to name them viz in counting the measure of such bars, by which means they will soon find out those notes that are played in the manner as above recited.

Lesson the first.

*allegro*

Lesson Second

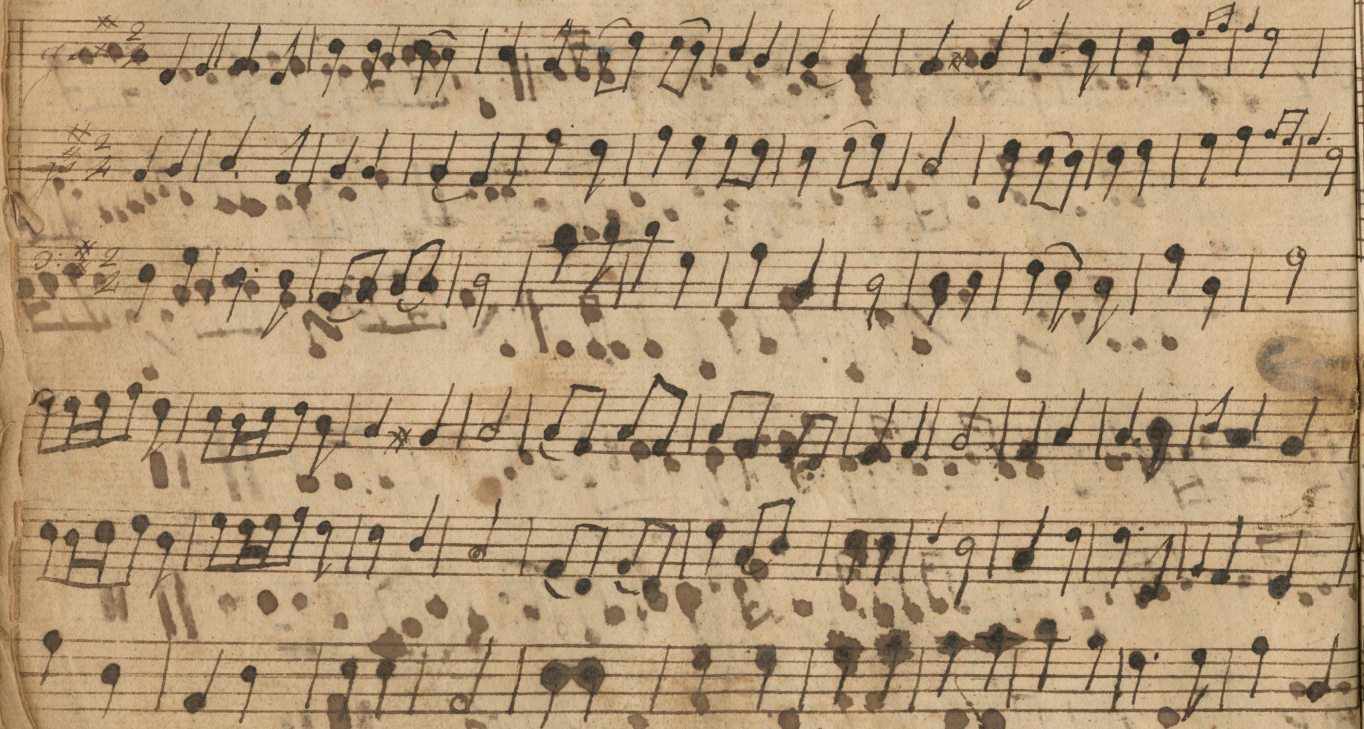


An Air Where in the double tongue is used.



42
Somerset.

By Dr. Madan





Jockey to the fair.



244
Durham March.



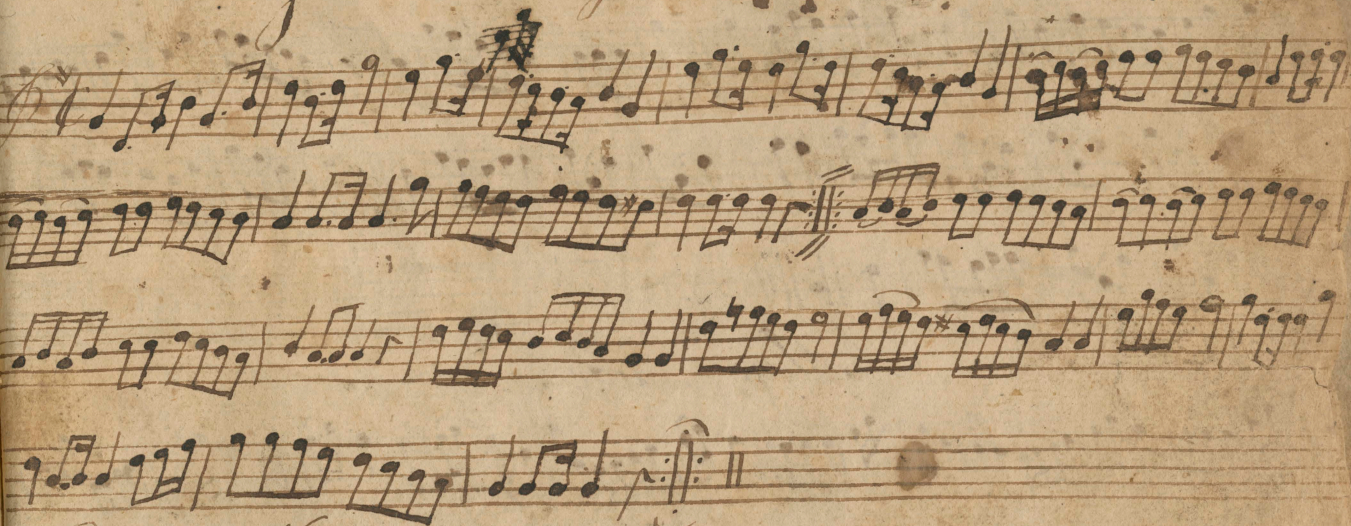
The Young Widow.



The 17 x x x x x x x

* General Washingtons March 1^{mo}

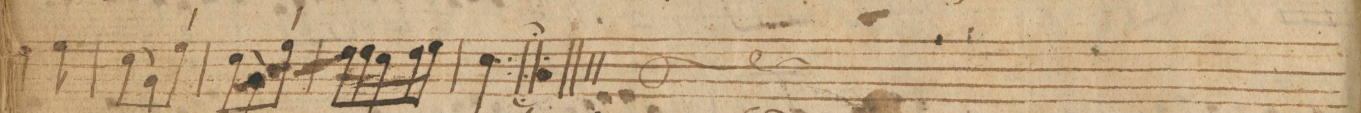
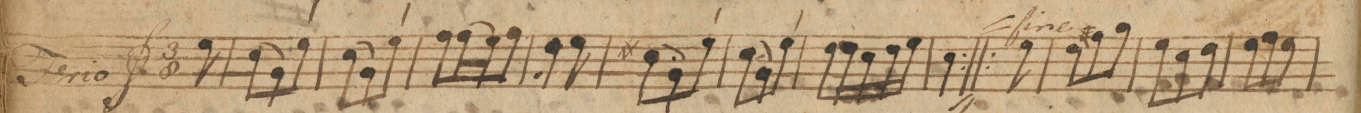
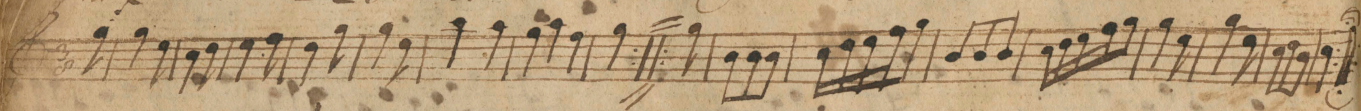
45



44

All^o

Lailsons Ride & co



Atterlys. Ride & co



Turham

From night till morn.

45



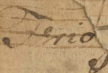
Bonny Gem of Aberdeen



300

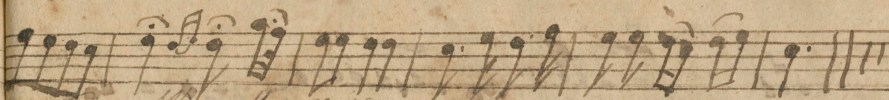
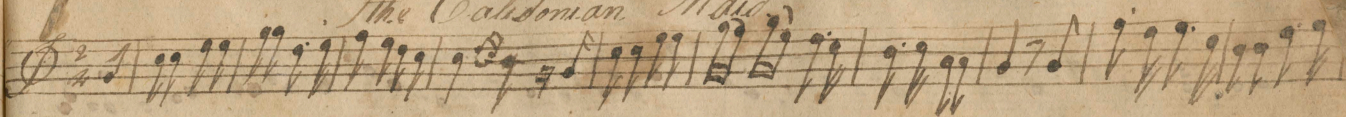
300-10

24

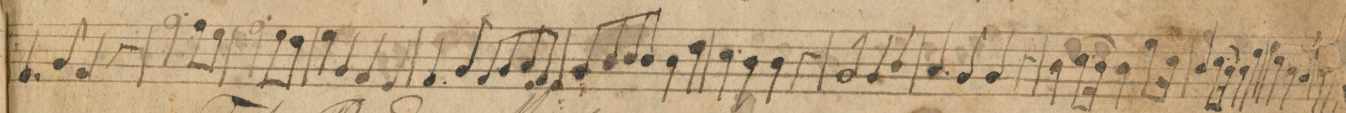
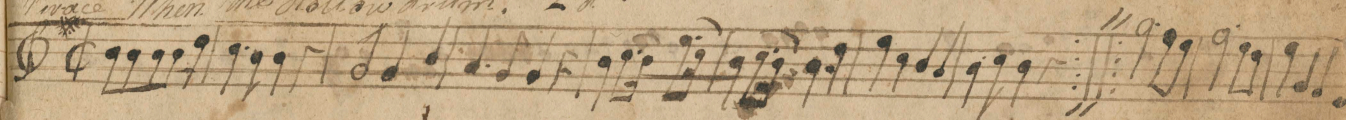


The Caldonian Maid

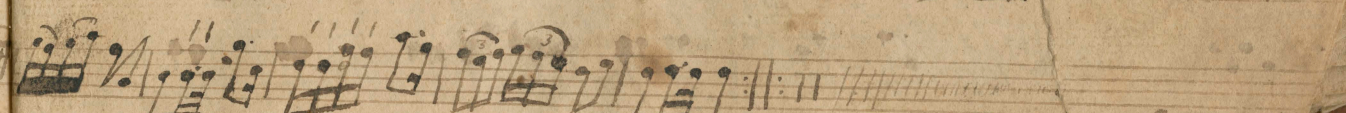
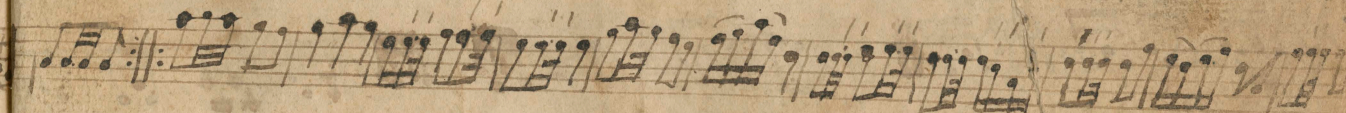
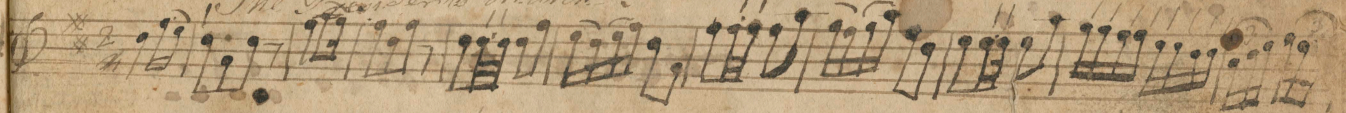
47



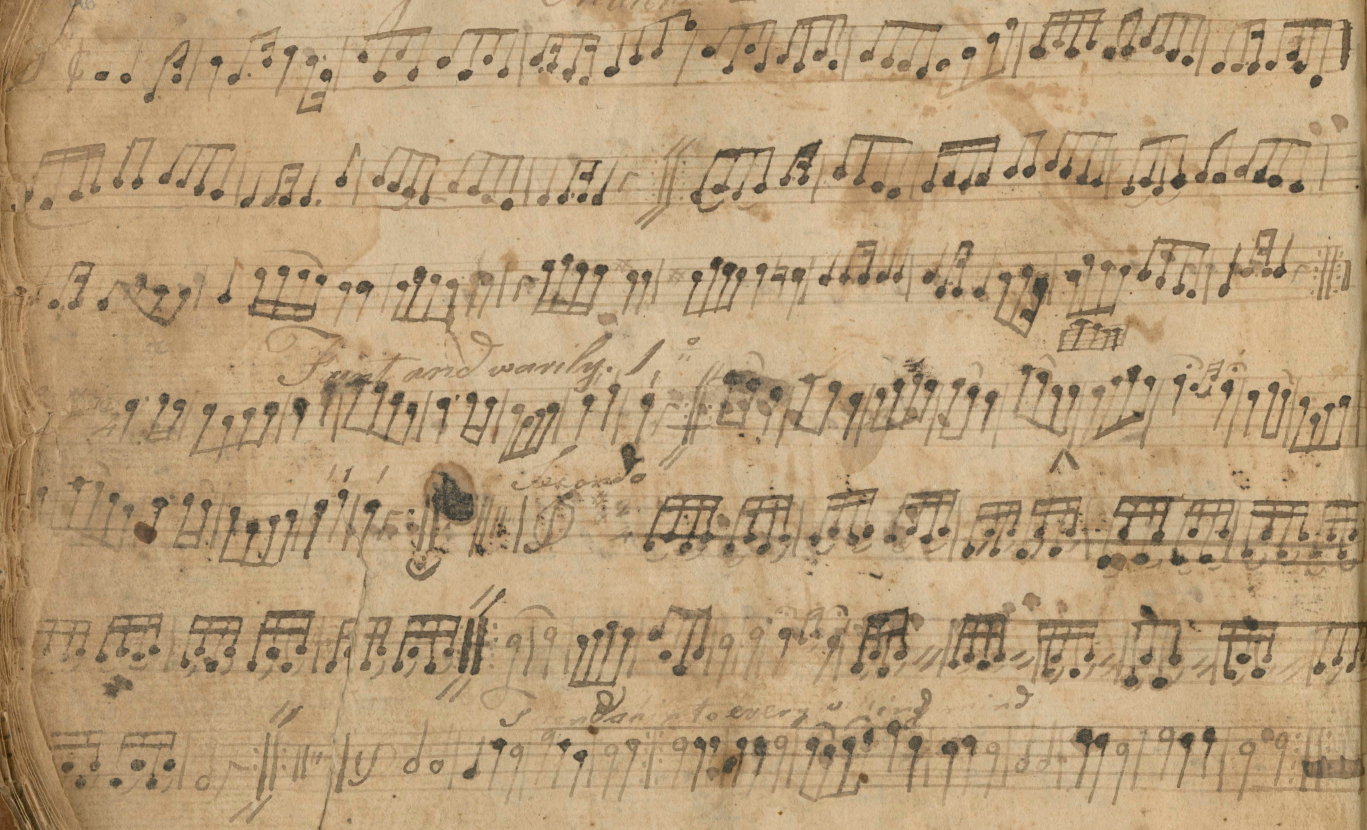
Vivace When the hollow drums. 2d?



The President's March



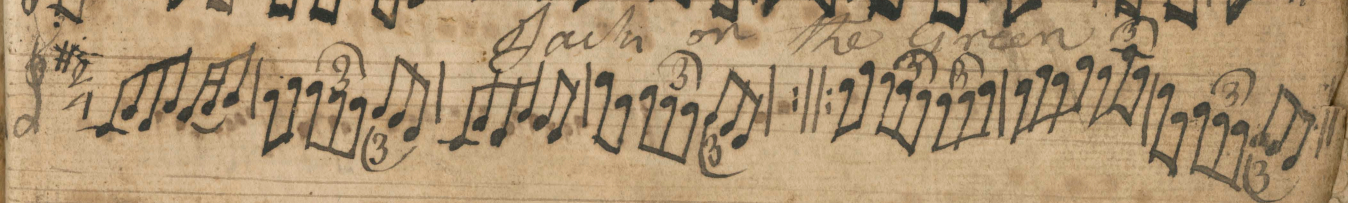
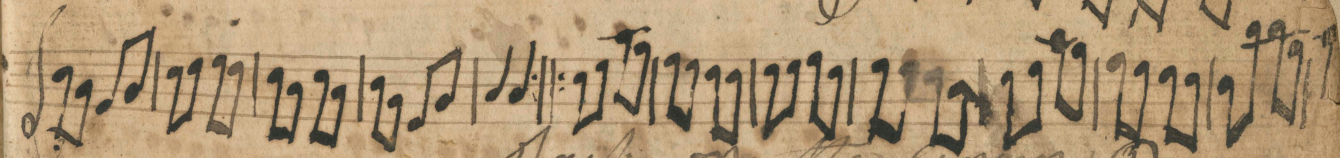
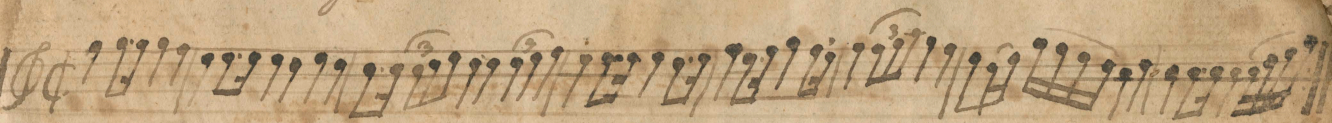
Washington's March 2^d



March


Love in his Chamber

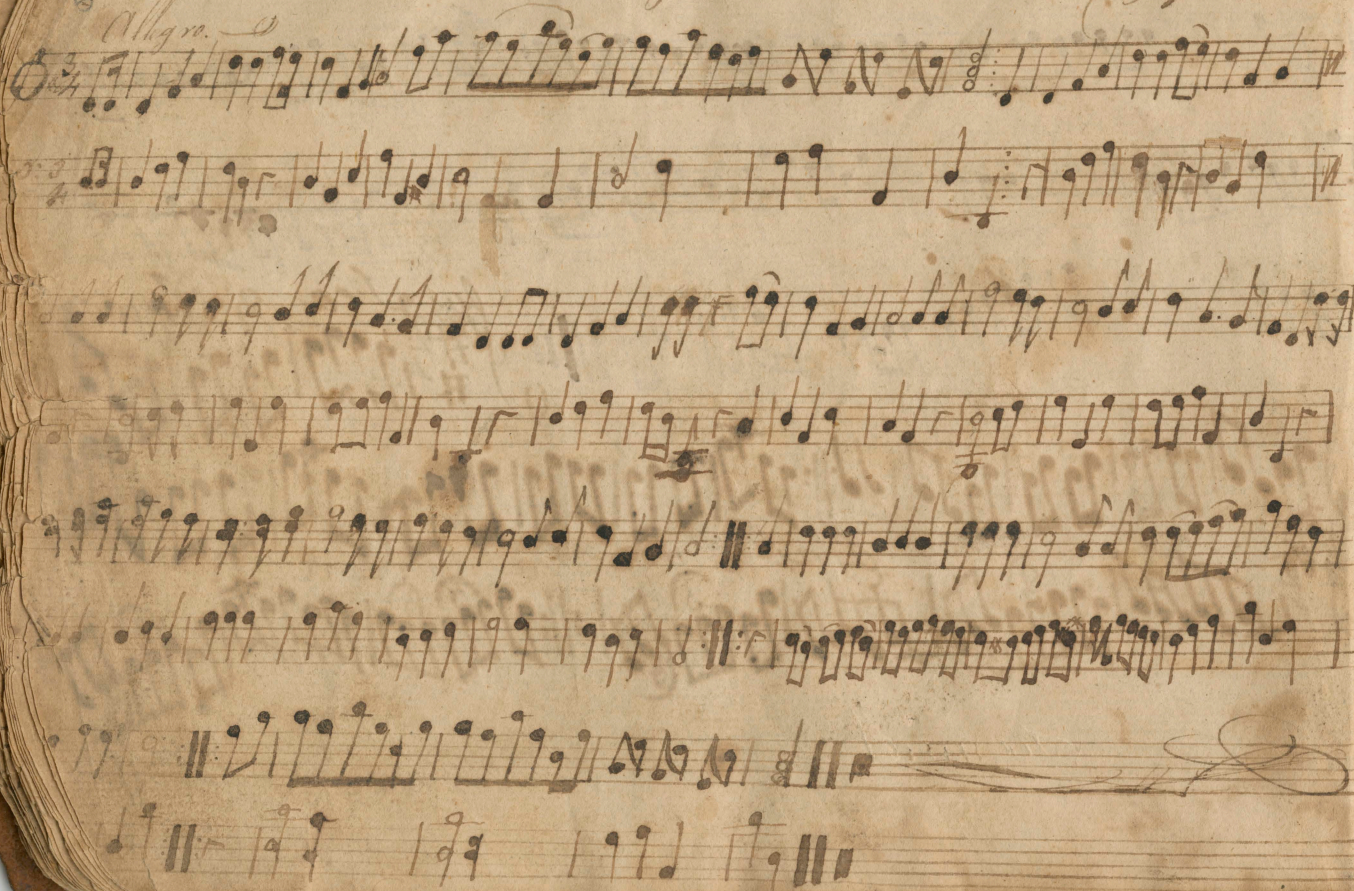
49



Dark on the Green

50 Adams and Liberty. The Boston Patriotic Song
(By T. Paine)

Allgro. 



Baron Huber's March.

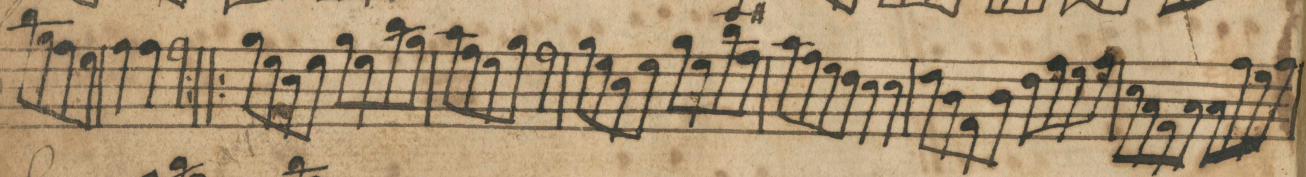
51



Baron Hubert's March Continued

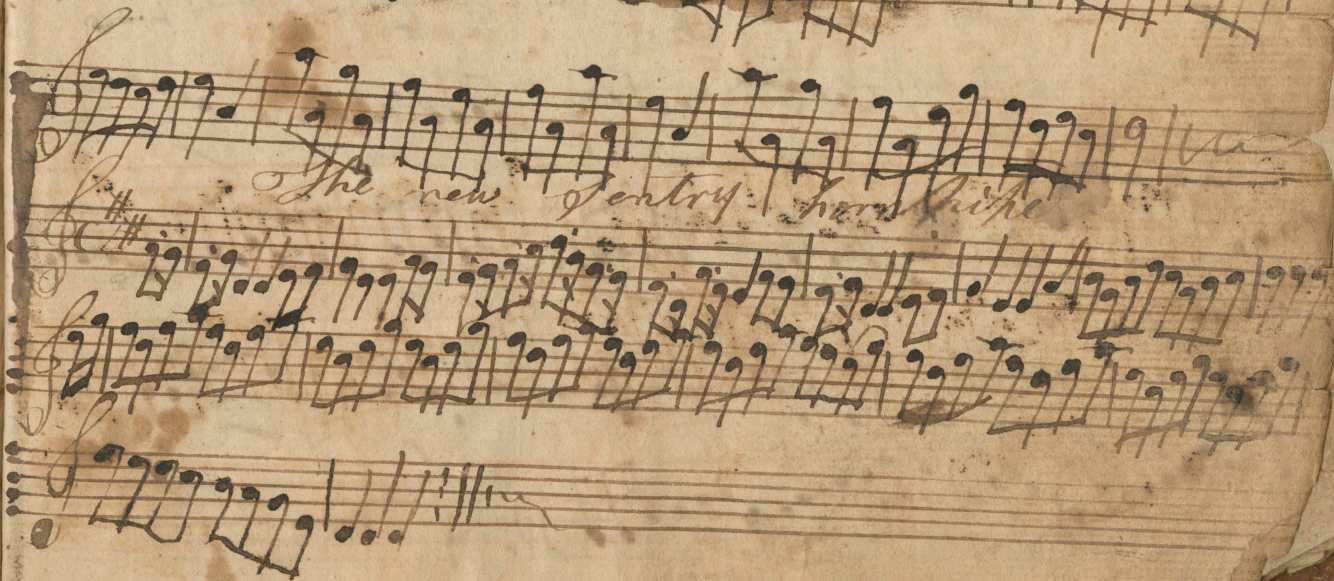


Fishers Hornpipe

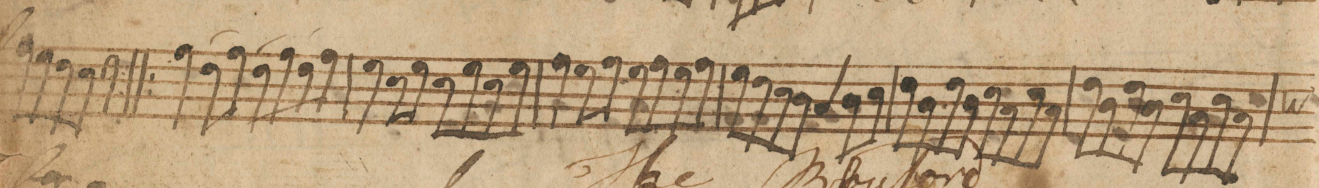
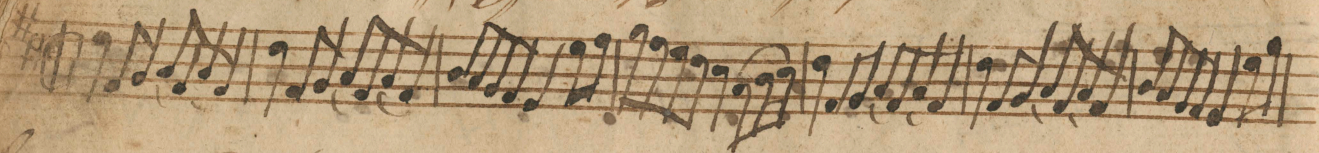


The West favourite

53



54
West Horn pipe



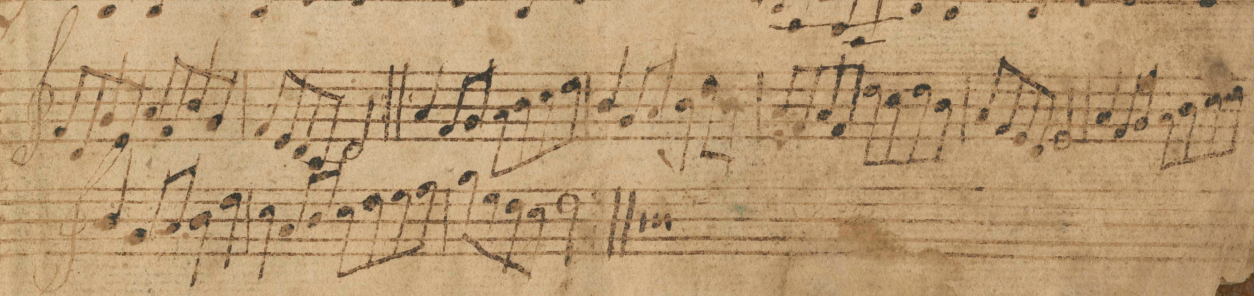
The Sheeps Well



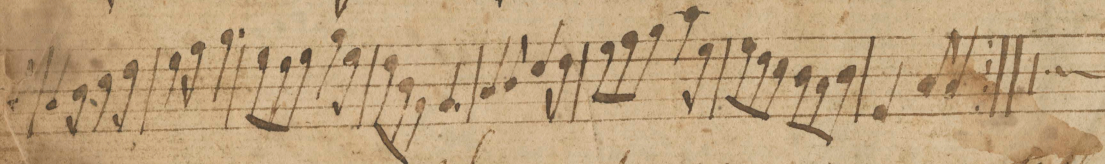
Lady Loves Well



The Shepherd's Gift



Jefferson & Liberty

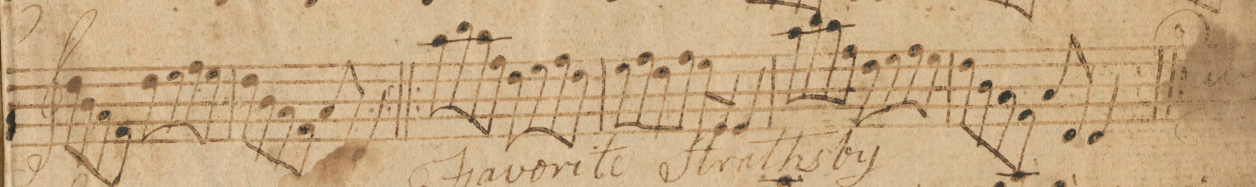


The prisoner a collision

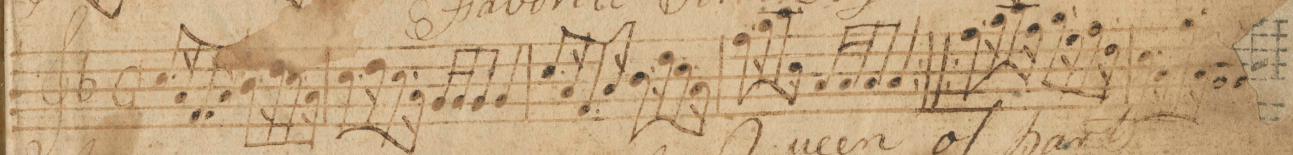


Jordans Favorite

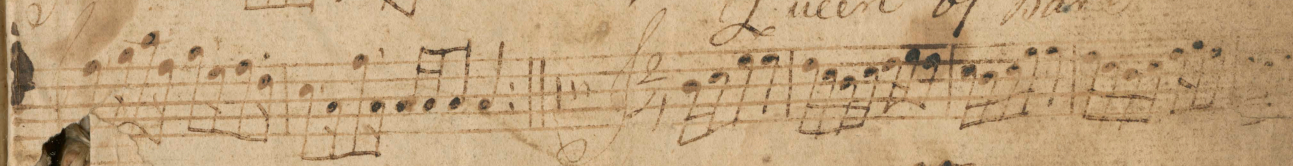
57



Favorite Strathsby



Queen of hearts



58
The Masons Daughter

